Subtle alchemy or dangerous chemistry?

- *alchemy (n) {1. alchemi;] 'transmutation of metals'; of doubtful origin possibly fr.Khemi, Egyptian for Egypt, therefore meaning the art practised by the Egyptians.*

My half hour...

•Can we really make music and sound interactive for a **general audience**?
•Sound & music to be 'altered' by the viewer - destroy the **art of the composer**?
•Will a mass audience **ever be creative?**
•Can music **'make' itself**? Truly generative
•**First generation** iTV DTV examples & creation software (if time)

The 'audio' audience is changing

- **Peer to peer** A&R - democratization for music makers
- Audiences expect **personalization**, their own compilers
- **Mobility** - portable storage and connectivity
- **Alternate streams** standard on DVD - multi stream DTV
- **Quality** - Home cinema surround ubiquitous, digi radio
- **On Demand**, broadband very soon (DSL, Cable, PDR)
- **Creation tools** very accessible (on PC at least)

Opportunities for interactive audio:

- Enhancement & choice
- Creativity
- Audio navigation
- Immersion

Do the tools lead the music or is the music in control?

Interactive audio interfaces...
- **Representational vs Simulated** Instruments
- New instruments or **toys?**
- **Non-linearity.** 'Sonata form' becomes 'Sample farm'
- The **game** environment - the new 'film soundtrack'

Issues
- Will the new tools ever produce **emotion or meaning**
- Limited storage for delivery or limited bandwidth produces small, bite size **'packets' of music**
- Is the sense of risk lost - **pre-defined patterns** of sound
- Is it really **structural or pure chance**

Toys or serious instruments?

For example from mousejam.com
"MOUSEJAM is an interactive music jam, no talent is required, just click like a MAD PERSON."

Step 6 of instructions:
6 Your job is to click on the controllers that are above the RHYTHM SECTION controller (as you click the music will mix itself).

Music is already interactive?

A listener will
- Simultaneously **reconstruct** music during its linear progression
- Have a **non-linear empathy** with the composer
- During live performance will be carried along with the excitement that **everything exists in the future**

Improvisation in the hands of the audience

•Professional tool migrating to audience.
•Click me through to serious art (generative at first)
•The improvisational aspect will be missing from most interactive works on first generation systems
•The winners in the battle of the digital channels will be those that provide, meaningful, creative tools to its audience

The future?

What 'works' not what is cool?
•Where is the **individual** 'voice', where are the voices?
•Progress or hiatus
•Where is feel - traditional instruments vs midi 128 velocity eg.

•The 'cool' factor - limited life span
•Moving beyond toys?
•Re-mixing an art form - can everyone be artists.
•Will the 'palette' we supply be rich enough?